

陆垒

Lu Lei



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ShanghART
香格纳画廊

“我做作品的习惯是直接从一个意象或者是对某种物质特殊的感受入手，作品会逐渐在做的过程里会清晰起来，多数的时候我并不是从一个固定的方式出发，我希望自己可以更多的去接触我所感兴趣的东西。当然我会尽可能的用我自身的思维习惯来组织这些内容，我的作品一般都会附着在一个情景中，有的作品本身就有情景，也可能我会去制造一件在某种情境下的“物”。所以作品的含义是在这个情景中才成立的。

“In terms of my habit of creation, I am usually start with an image or a specific feeling on an object, and the idea of work gradually become clear during the working process. Most of the time, I wish myself to start from interacting with something I am more interested in, rather than a fixed pattern. I also organized the contents from my own perspective. My work usually inclined to attaching to a specific scenery, or the works themselves have ones. Sometimes I would like to create an “object” under certain circumstance, in which the meaning of the works make sense.

曼雷的提琴 Man Ray's Violin

这件作品根据曼雷在1924年拍摄的《安格尔的小提琴》创作。用曼雷的方式，同样的向古典致敬。作品底板，采用黄金分割圆取形，用压缩机带动铜管制做的消化系统图形结霜，往复循环。艺术家希望作品中呈现的机械美感，可以呈现出早期现代主义的精神性。

This work is inspired by the Man Ray's photography "Ingre's Violin" created in 1924, paying tribute the classical in a way of Man Ray. The background board is cut into form according to golden section circle. There is a compressor to make the graphic of digestive system frosted. It works in a periodical way. The artist hopes to render a mechanical aesthetic which represents early modernism spirit.

装置 | 铝板, 铜管, 木, 压缩机
Installation | Aluminum plate, copper pipe, wood, compressor
290 x 125 x 90 cm | 2017





仁慈的配方
Humane Prescription

装置 | 铁管, 铜管, 压缩机
Installation | Iron pipe, copper pipe, compressor
600 x 300 x 150 cm | 2015



“C10H15N” , “C21H23NO5” , “C17H21NO4” , “C15H-21NO2” , “C21H30O2” , “C13H16Cl” , “C17H19NO3” 分别是“冰毒” , “海洛因” , “可卡因” , “杜冷丁” , “大麻” , “K粉” , “吗啡” 的化学分子式。这些分子式以金属铜管制成, 安装在一条“黄金螺旋” 形的钢管上, 并被制冷压缩机结成白色的霜。黄金螺旋, 违禁品(镇定剂) 分子式, 以及冷冻设备, 这三个毫无关联的元素制造出了冷静、镇定和冲突的美感, 又似乎和谐, 匹配和平衡。

注: 黄金螺旋线是在矩形中按照黄金比例旋进渐进无限分割, 切点的连弧线即形成黄金螺旋线。这条极致的线在设计、古典艺术及古建筑中都有广泛的应用。

“C10H15N”, “C21H23NO5”, “C17H21NO4”, “C15H21NO2”, “C21H30O2”, “C13H16Cl”, “C17H19NO3” are Methamphetamine, Heroin, Cocaine, Dolantin, Marijuana, K powder, and Morphine, respectively. The formulas made of copper pipes are installed on a iron tube in golden spiral, which will be in frosting condition by refrigeration compressor. Golden spiral, chemical formulas, and refrigeration equipment, these three unrelated elements create calm, equanimity and aesthetic conflict but also complementary matching and balance.

NOTE: A golden spiral is progressively and infinitely dividing the rectangle based on the golden ratio, and the tangent points of the arc form a golden spiral. This extreme line is widely used in design, classical paintings and classical architecture.





广场 The Square

这件作品是对2005年广场作品的补充完成。艺术家对广场这一概念进行了描述。100个镀锌油桶和播放着鸽子声音的高音喇叭组成的包豪斯式大楼，与一个巨大的凹镜对抗着，而凹镜下方竖立着一面飘扬的灰色旗帜，好像带人回到了黑白照片里失色的广场。

This work is the complement of the work square in 2005. The artist gives the description of the square concept. 100 Galvanized barrel drums and tweeters that play the pageant sound consist of the Bauhaus building, which conflicts with a huge concave mirror. In addition, a gray flag, under the huge concave mirror, is flying, which seems bring people to the faded square in the black and white photo.

装置 | 镀锌油桶, 高音喇叭, 开盘录音机, 磁带, 自动控制系统, 不锈钢旗杆, 灰色丝质旗帜, 鼓风机, 不锈钢锻造凹镜, U型夹

Installation | Galvanized barrel drum, tweeter, open-reel instrumentation tape recorder, magnetic tape, automatic control system, flagpole made of stainless steel, gray silk banner, air blower, concave mirror forged by stainless steel, u-clip

385 x 580 x 280cm 103 pieces | 2015

[恢复并完善2005年作品 | Reproduce and complete the work made in 2005]









佯装自大狂 Pretending Egomania

装置 | 铝, 摩尔斯码控制器, 白炽灯, 腐蚀铸铝雕塑的表面, 莫尔斯码控制白炽灯泡闪烁
Installation | Aluminum, morse code controller, incandescent light bulb, Corrode the Surface of Aluminum Sculpture, Morse Code Control Incandescent Lamp Light
5 pieces | Dog 140 x 100 x 65 cm | Mouse 90 x 173 x 55 cm | Donkey 174 x 230 x 78 cm | Bear 185 x 205 x 110 cm | Pig 156 x 161 x 72 cm | 2015

“猪”，“狗”，“老鼠”，“熊”，和“驴”，这五种在传统雕塑造型中不作为光辉正面使用的形象，被艺术家削去五官只保留了听觉（耳朵），并站在铸铝下水道形状的底座上。好似伫立在广场上骄傲的雕像。削去的五官被喇叭形面罩所代替，并从中发射出不断闪烁的莫尔斯电码，隐秘地向外界分别传递着 NO MEMORY (无记忆), NO SMELL (无嗅觉), NO CONSCIOUS (无感知), NO SIGHTS (无视觉) 和 NO WORDS (无表达)。这五只被侵蚀褪去颜色的动物，扮演着自大与颓废的矛盾体，对着广场发出无声的对抗。

'Pig', 'Dog', 'Mouse', 'Bear' and 'Donkey', these five animals, who are not the aesthetic symbol in sculpture, are deprived their five senses only left the listening [ear], and stand on the base in cast aluminum sewage. They seem as the proud sculptures stand on the square. The deprived five senses are replaced by the Trumpet - shaped mask, from which the continuously flashing Morse code is transmitted and secretly passed to the outside world: no memory, no smell, no conscious, no sights and no words, separately. These five animals are eroded so as to lose their colors, playing as the arrogant and decadent contradiction and expressing the silent conflict against the square.







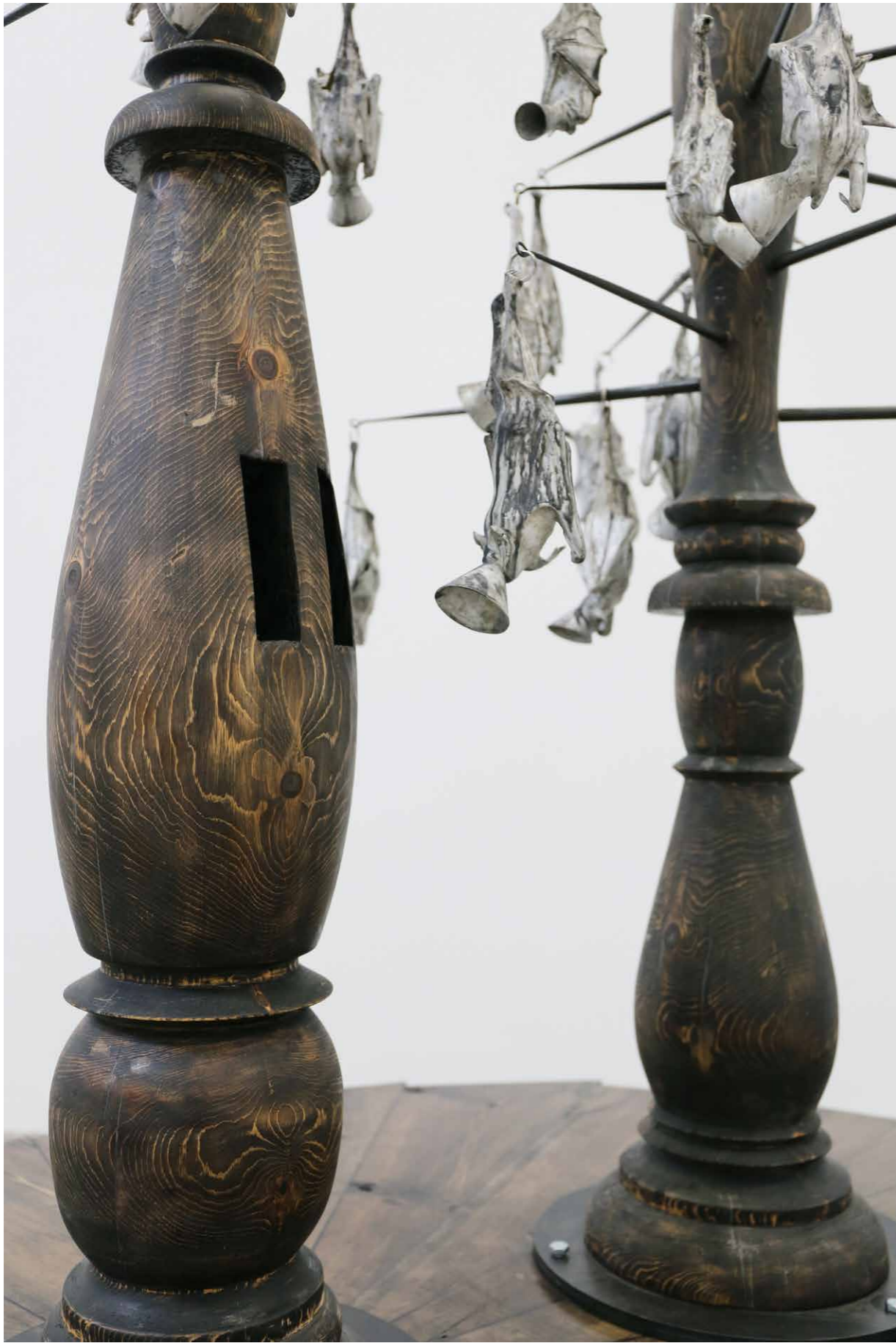


夜 The Night

两个好似国际象棋中的“国王”、“王后”棋子的衣架及倒挂的蝙蝠构成了这件作品。“国王”与“王后”雕像由一根上百年的房梁制作而成，被放置在高30公分呈黄金螺旋状的底座上，视觉上呈现出旋动的感觉。在他们的周围倒挂着21只分9种不同形态的铸铝蝙蝠。每只蝙蝠的嘴都被表现成喇叭，像断断续续的发射着信号。“国王”，“王后”与沉睡的蝙蝠相互交映，营造出一种荒诞却又静谧的场景。

Two clothes hangers seem like the 'King' and 'Queen' in international chess and the upside-down bats are composed of this work. 'King' and 'Queen' sculptures are made by a hundred years beam, which are placed on a 30cm height base in golden spiral. The audience could feel the sense of swirling from it. 21 bats in 9 different forms hang upside-down around 'King' and 'Queen'. The bats are made of casting aluminium and each mouth of them are exaggerated to the horn, which seems intermittently transmit the signal. 'King', 'Queen' and the sleeping bats interact with each other, creating absurd but tranquil scene.

装置 | 红松木, 房梁木, 铁, 铝
Installation | Wood of red pine, wood of beam, iron, aluminum
210 x 210 x 210 cm | 2015





乌鸦泉
The Fountain of Crow

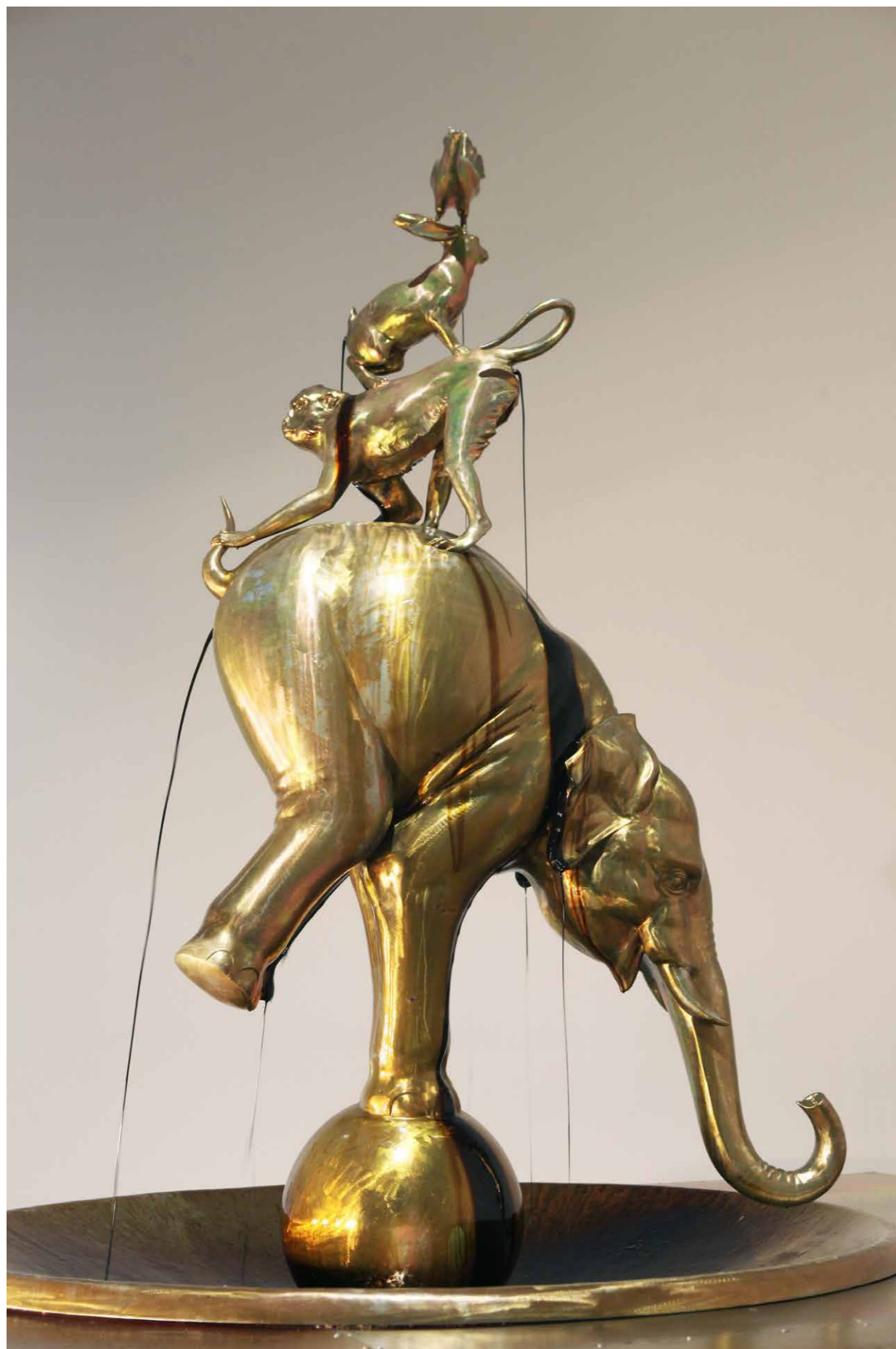


装置 | 铸造铝合金雕塑, 水磨石面板, 铁制底座, 废机油, 压缩机, 循环油泵, 变压器
Installation | Casting aluminum sculpture, terrazzo panel, iron base, used engine oil, compressor, circulating oil pump, transformer
155 x 165 x 290 cm | 2015



这是我为童话《聪明的乌鸦》而设计的花园。以水磨石和铸铝雕塑组成。作品中尽头的喷泉是一个从动脉中不停涌出黑色机油的心脏，它是乌鸦栖息的水池。乌鸦以图案的方式暗含在花园大门的图形里，与喷泉相呼应，暗示出它的领地。

It is a garden consists of waterstone and aluminum sculptures, which I designed for The Crow and the Pitcher of Aesop's Fables. The fountain in the rear resembles a heart pumping out black engine oil from arteries. The figure of crow is implied in the patterns on the gate, echoing with the fountain to suggest his territory.



恰似彼岸 Just Like the Other Shore

这是一个假想的情境作品，在一个金色的平台上，有个一样是金色的吉祥意象的喷泉（改编自吉祥四瑞的图像雕塑），从四只相互配合的动物的肛门处喷出黑色的机油，整个情境犹如一个被切割下来的乐园，美丽安详的图像夹杂着机器和机油的混乱质感，产生了一种荒诞的存在感。

The work is based on a hypothetical scene, a golden auspicious fountain is placed on a golden platform (The sculpture is adapted from auspicious four animals buddism graphic). Black oil spewed out from the anus of the four interactive animals. The whole scene is like a cut-off paradise, beautiful and peaceful image shadowed by a sense of chaos produced by machine and oil, the work presents a absurd existence.

装置 | 铁镀锌, 枕木, 油桶, 油泵, 机油, 铁, 4个投光灯, U型夹
Installation | Galvanized iron, sleeper, oil drum, oil pump,
machine oil, iron, 4 project lamps, u-clip
420 x 320 x 330 cm | 2013

艺术家打算做个乐园计划，《恰似彼岸》是其中之一关于喷泉作品。如同一块被切割的乐园局部，放置在枕木支架上。因为艺术家想强化这种公共娱乐设施里一直被遮掩的工业质感，这种质感一般是不会被展现在这些设施之外的。肮脏，异味，噪音，都是制造欢乐的敌人，所以艺术家就想用这件作品来实现这个冲突的假设，以证明外在图像的欢愉与感官知觉的冲突，是否能在一件作品里产生某种力量。

每一种人群都有自己的“乐园”存在，这个“乐园”可能发生在汽车修理厂，也可能是在医院，或者是在某个废弃的角落。这些地方有不同的气息，气味，质感，元素和情绪，而创作也将随着周遭的环境而变化。一个被切割的“乐园”的部分，一个好像是在等待修理的喷泉。作品里大量的运用了与工业质感相关的材料。这些材料都与乐园制造欢乐的宗旨相违背。被使用过的机油代表的不是它本身，而是肮脏，发臭的物质。当这样的物质与欢乐祥和的图像发生关系，仿佛产生出一种现实中不可能的“彼岸”的乐园。







Lu Lei has a paradise plan, and the work 'Like the other shore' is part of the plan and based on fountain. The whole installation is like a paradise been cut off and placed on crossie stand. Because he wants to strengthen the atmosphere which is the public recreation facilities always been shadowed by industries, and the industrial environment normally hide behind these facilities. The dinginess, the smell and the noise, these are the enemies of producing happiness. Therefore, He has an assumption to comply by the work he presented, which is the conflict between the joy and the perception outside of pictures whether creating another kind of strength.



Every different group of people has their own 'paradise' existing in their mind, it could be a garage, could be a hospital, and could also be an abandoned corner. These places recorded their own smell, atmosphere, texture, element and emotion, the creation will change by the different neighbor environment. A cut off 'paradise', is like a fountain wait to be repair. The installation applied an amount of industry related materials which against the purpose of letting paradise producing happiness. The oil been spewed out represents the dirty and smelly substances instead of oil it self, when these kind of substances interact with happy, harmonious image, it seems will create a paradise that happened in the other side rather than reality.



浮冰记： 陆垚2011年个展

在《浮冰记》里，艺术家选用了一些已经和正在消失的物质和概念，如，摩尔斯密码，共产主义国家地图，礼堂,等。他们都是曾经存在，但随时间而变化或者消失的东西，但它就象是一块块的浮冰，还漂浮在记忆里，我把这些碎片融入到艺术家设定的情景中，让他们在作品里呈现出一种语境，其实最终作品呈现出来的就是一种“假设”而已，而且艺术家做这些，主要的也是对这些“假设”感兴趣。



Floating Ice Biography

Lu Lei Solo Exhibition in 2011

For instance, in the project "Floating Ice Biography", I adopted a concept that certain substances are disappearing or have disappeared, such as Morse Code, The map of Communist Country and Church, those thing are reducing over the time. In the concept, these disappearing substances are like blocks of ice, floating in our memory. I integrated the pieces into a designed scene, have the work speak for itself. Ultimately, my work presents only an "assumption", but also is the "assumption" I am interested.





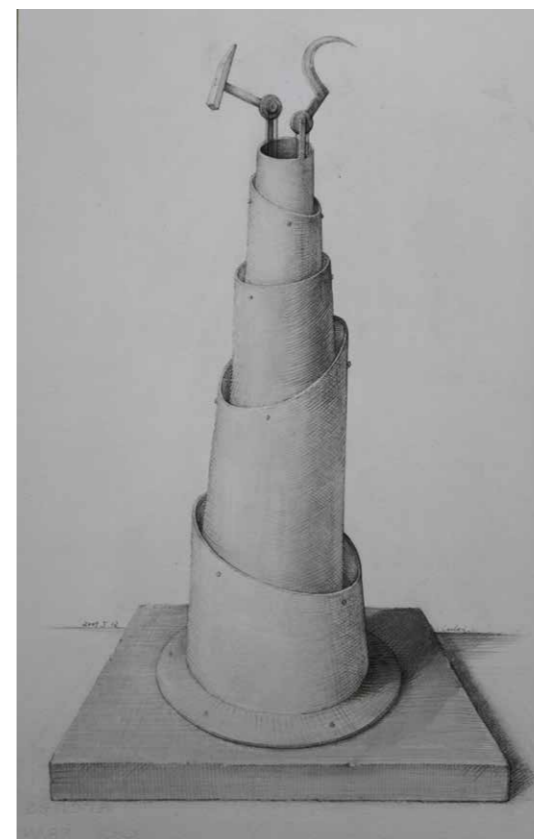
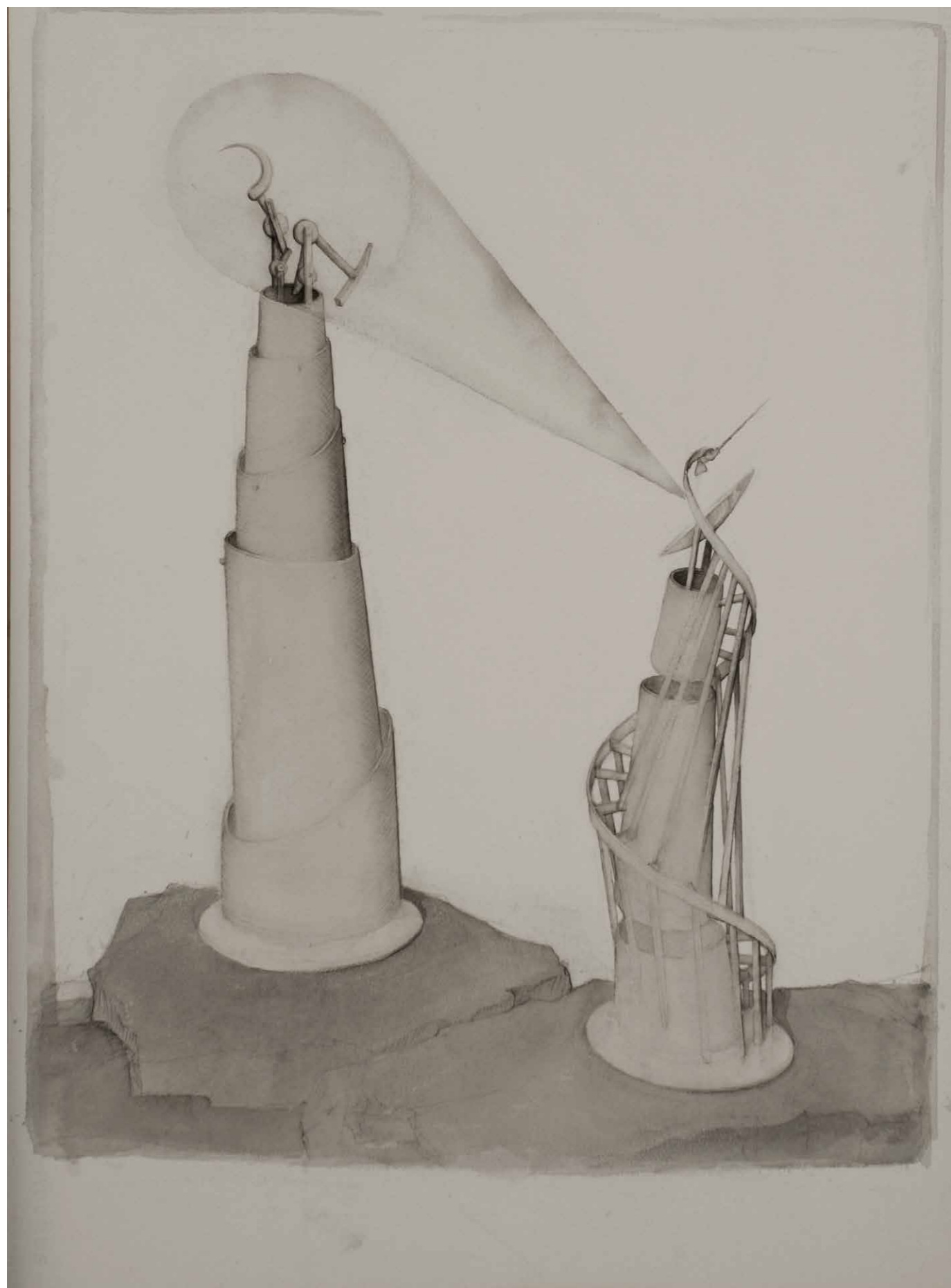
尽头之塔

Tower at the End of
the World

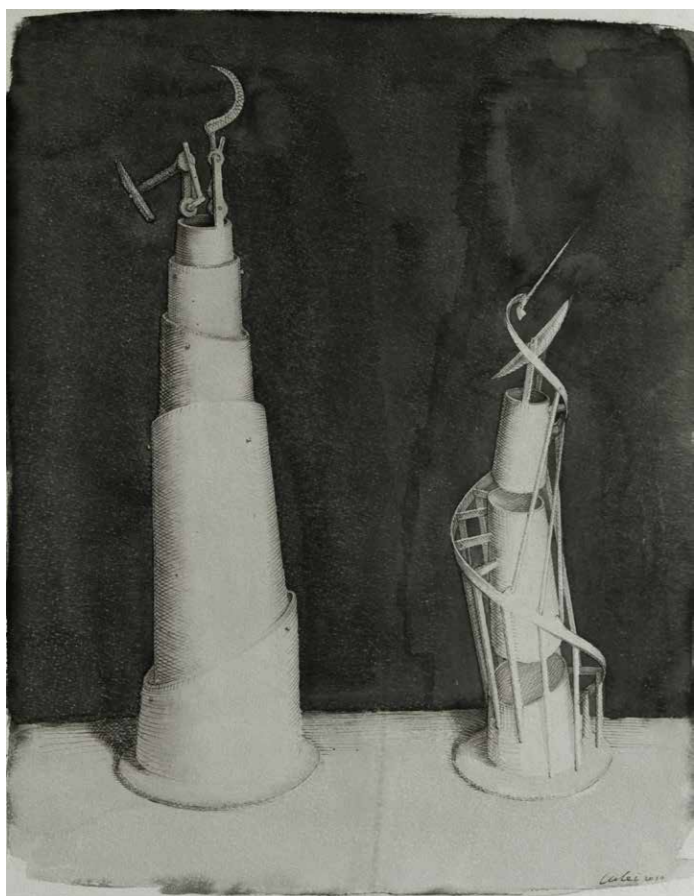
装置 | 铁, 机械装置, 摩尔斯码控制灯泡
Installation | Iron, mechanical device, the bulb controlled by
morse code
Tower L: 105 x 50 cm / Tower R: 103 x 50 cm
Desk: 130 x 70 x 70 cm
Ed. 3 | 2010

我开始构思“浮冰记”之初，就有了做这2个塔的想法。我尽可能的把我能接触到的关于塔的意象运用到这个作品的结构中去，它就像是一个时代的纪念碑似的建筑，在一个可能的空间中存在。作品是由2个塔构成，一个是真理塔（机械塔），塔顶部是机械运动的镰刀和斧头，另一个永恒塔（灯塔），这是一个密码灯塔，不停闪烁的灯是不短重复的摩尔斯电码——“永恒”。





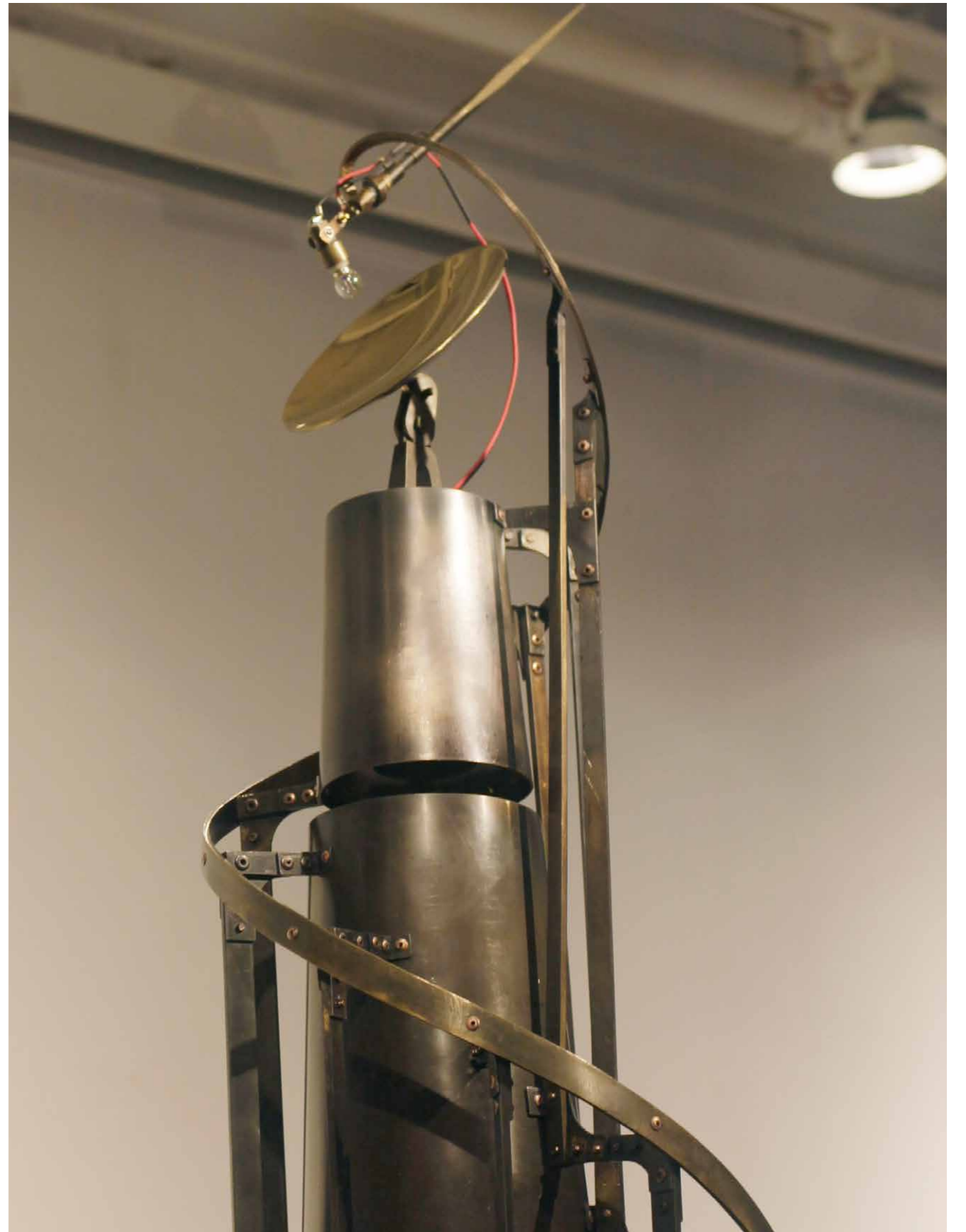
绘画 | 纸上水彩
Drawing | Watercolour on Paper
2010



绘画 | 纸上水彩
Drawing | Watercolour on Paper
39 x 50 cm
2010

When I start to compose the idea of "Floating Ice Biography", I had a version of these two towers. I try to merge all the images I have of tower into the structure of the work here, so it would be like a monumental architecture in an era, existing in a imageable space. The work is consisted of two towers, one is the tower of truth (mechanical tower) which has hammer and sickle running mechanical movement on the top; the other one is eternity tower (beacon), the flashing lights are repeating morse code which means "Forever".

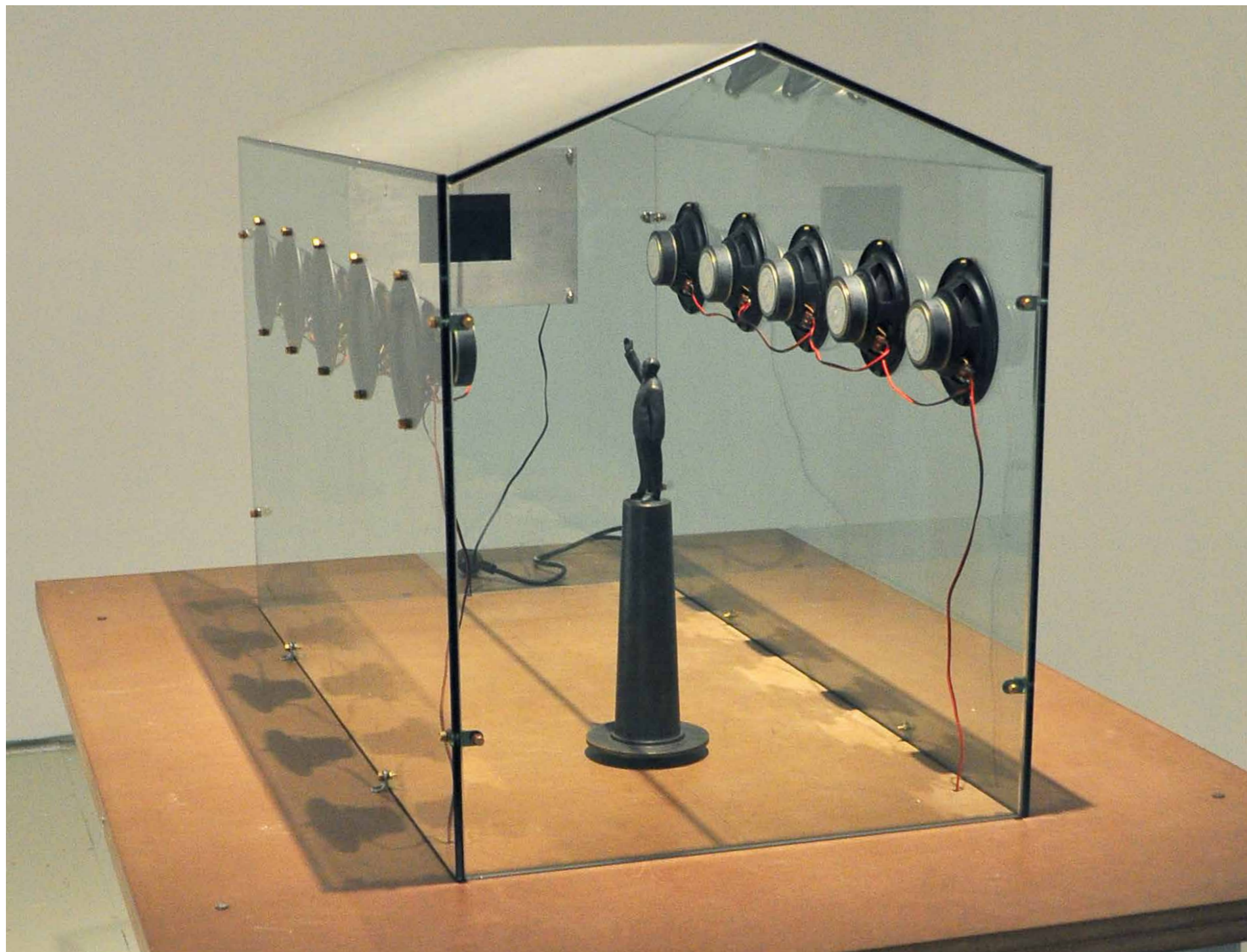




关键场合中被放大的局部
The Part be Amplified in the
Key Occasion



装置 | 玻璃, 铁, 木板, 视频
Installation | Glass, iron, wood, video
160 x 80 x 155 cm
Ed. 2 | 2010



2005年我第一次展览中实现过这个作品，直到2010年，我想把它复制到一个桌面上。这是我关于礼堂记忆的作品中的一个，在过去的礼堂中，扬声器，大屏幕，标语以及到处纷飞的蝙蝠在空旷的空间里混杂出一个和物质有关的记忆。我的工作只是把这些物质放大，并把这些物质互相组合成一个“场”，直到这个“场”可以替代礼堂这个真实的空间。



绘画 | 纸上水彩
Drawing | Watercolour on Paper
24 x 30 cm
2010

I had the project presented in my first exhibition in 2005, till 2010 I duplicate the work on desk. The work is one of the auditorium memory series. In the past at auditorium, speaker, large screen, slogan and flying bat are included in a empty space, these objects created a chaos-related memory, my work is only amplified these objects, arranging them on a "stage", so the "stage" can replace auditorium in reality.



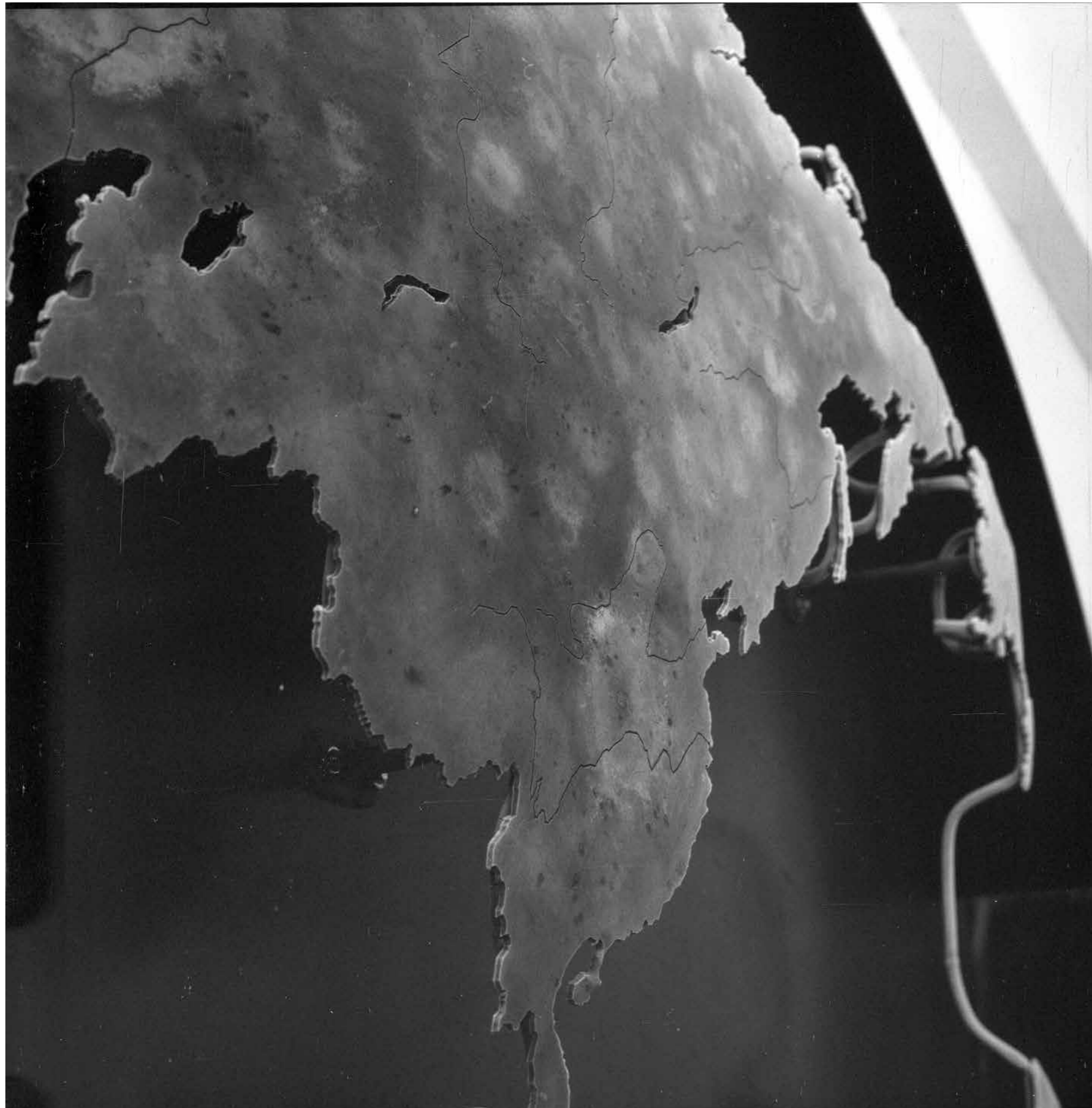
乌云
Dark Clouds

装置 | 铁, 铜, 压缩机
Installation | Iron, copper, compressor
尺寸可变 | Variable Size
Ed. 3 | 2008



2006年我开始做了这个关于冷战的地图，作品里我用了两个阵营的版块图（几乎所有曾经的社会主义国家版图和美国地图），和一个冰箱压缩机来实现。开启作品可以产生结霜和化霜的循环状态。





局部 | Details

I started to work on the map about the cold war in 2006. I applied plate figure from two camps (covered almost every socialist countries territory and American territory) and a refrigerator compressor. The work is able frosting and defrosting in a cycle mode when it switched on.



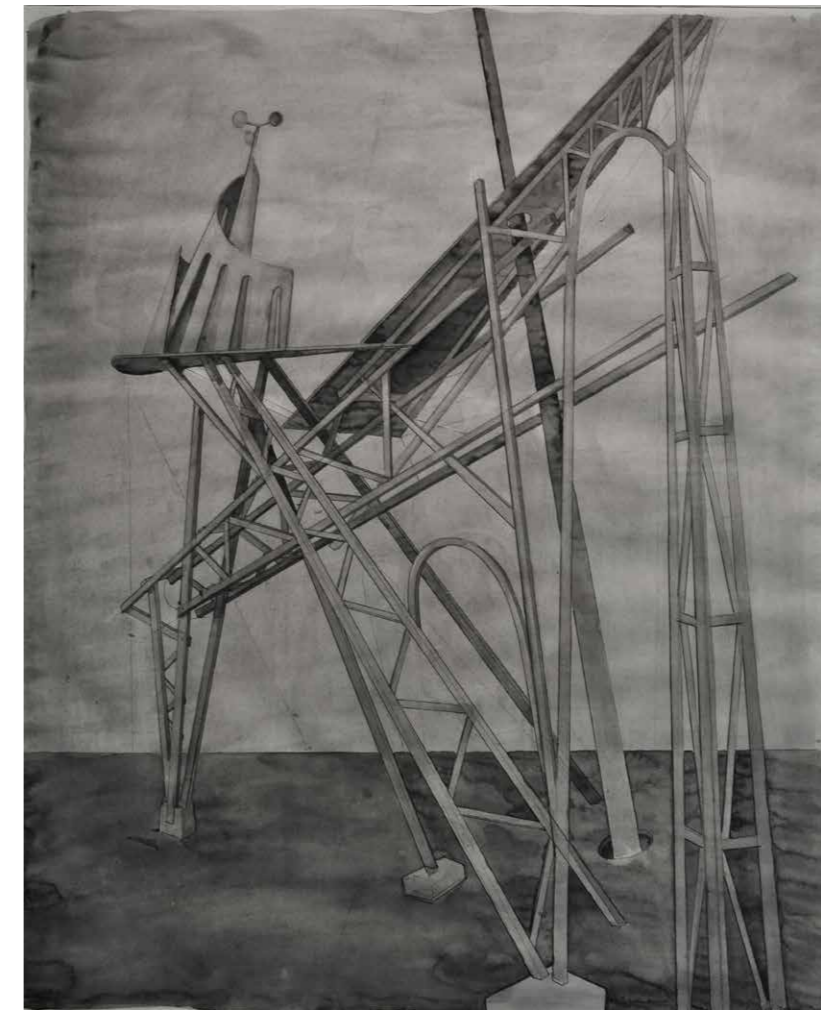
风中的桥
The Bridge In the Wind

装置 | 橡木, 铝, 亚克力
Installation | Oak, aluminium, acrylic
300 x 240 x 390 cm
Ed. 2 | 2011



我构想了一个被大风摧毁的桥这样一个场景，我使用被拉伸的中国海岸图形和一个被修复的破碎的桥体，以及被看作是一面旗帜的中国地图构成的主体，在一个浮动的台面上组成了这个重要的集体记忆的表述。





绘画 | 纸上水彩
Drawing | Watercolour on Paper
92 x 75 cm | 2011

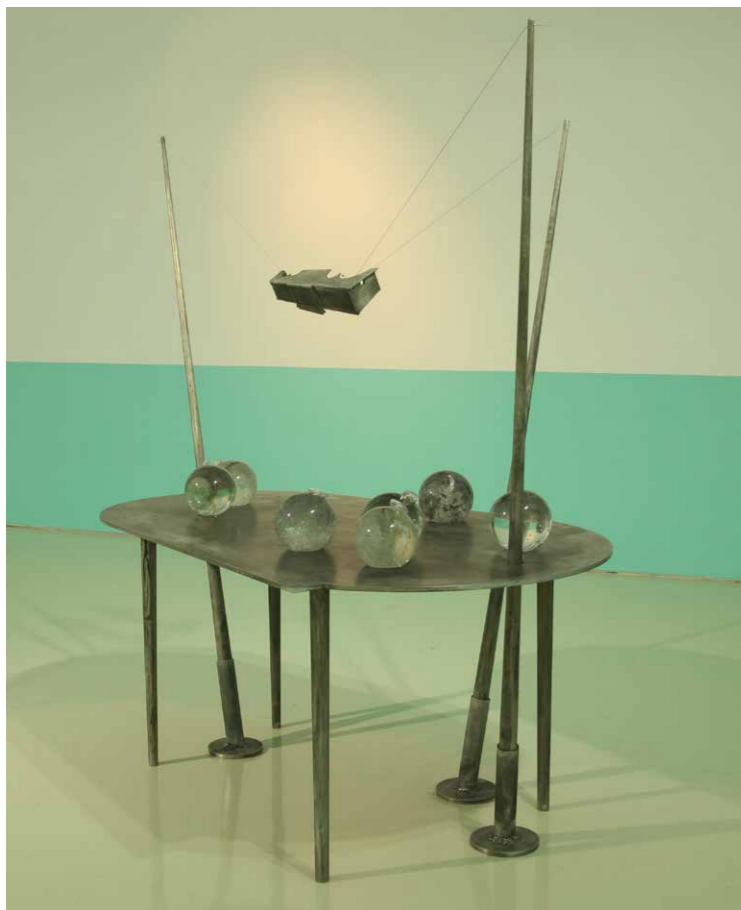
I designed a scene that a bridge was break off by the strength of wind. I adopted a tensile Chinese coast graphic and a broken bridge, the main body is the Chinese map regards as a flag, those important memory pieces translate into a expression on the floating stage.

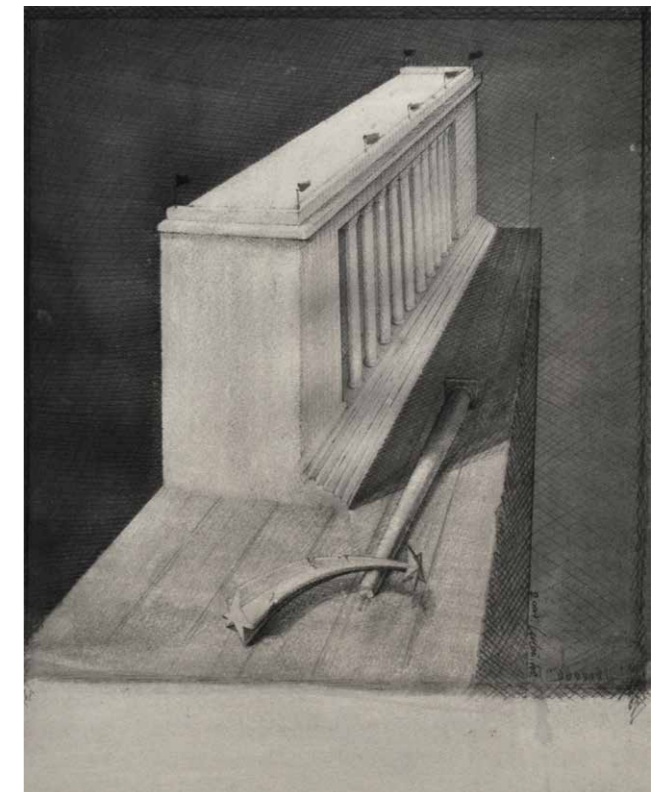
蝙蝠的会议
The Bats' Conference



装置 | 铝, 9个玻璃雕塑
Installation | Aluminium, 9 glass sculptures
180 x 70 x 240 cm
Ed. 2 | 2011

我把倒挂在空中的大会堂看成是装满蝙蝠的容器，也可以把它看成一个 大蝙蝠，和台面上聚集的玻璃球相呼应，玻璃球上的耳朵漫无目的的朝着各个角度，有的交头接耳，有的无所适从。





绘画 | 纸上水彩
Drawing | Watercolour on Paper
2011

I consider the upper side hall as a container filled with bats, or as a huge bat. The gathered glass balls are interacting with each other, the ears on the glass balls are freely towards different angles, some seems whispering to each other, some seems awkward to be here.





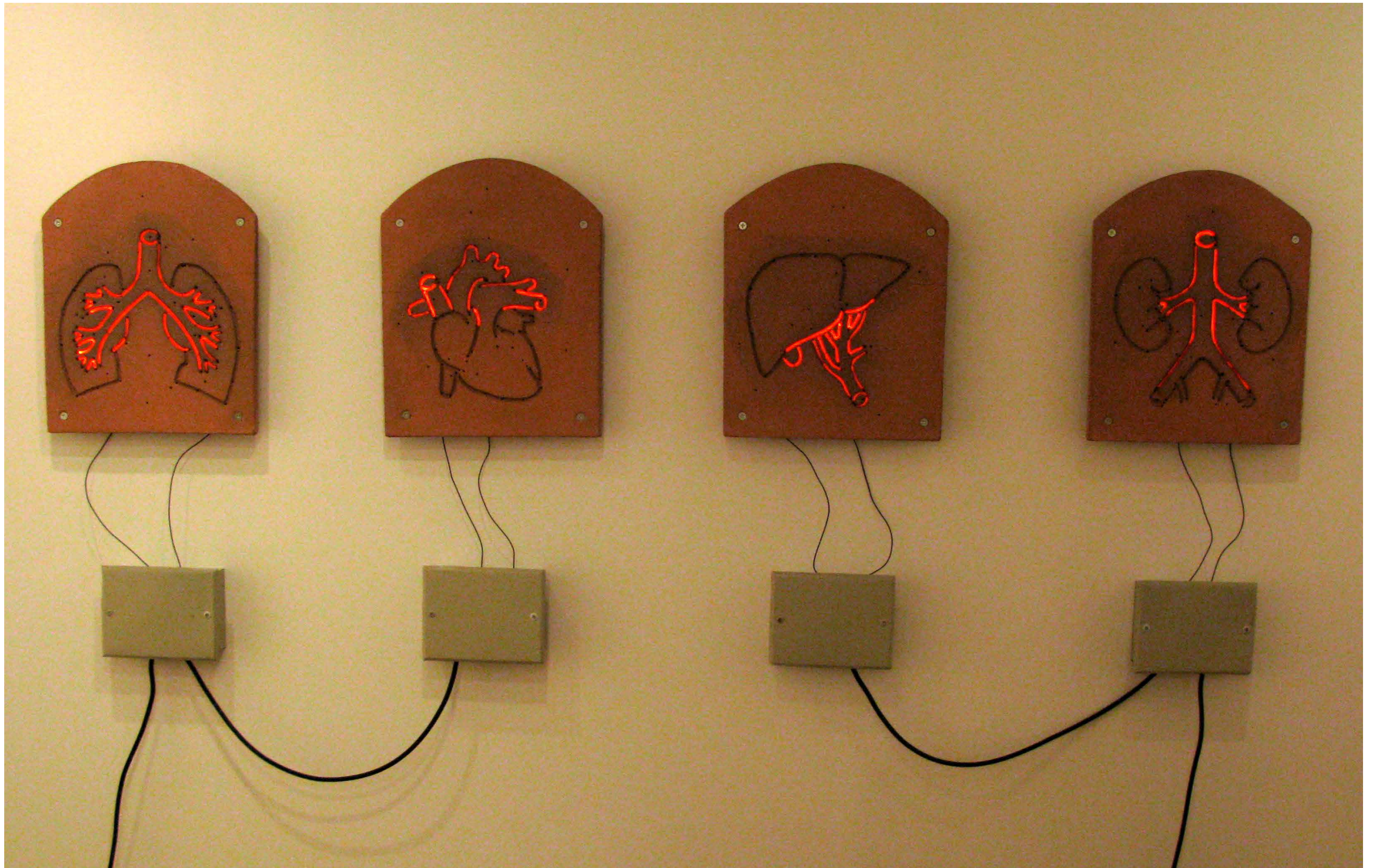
元素
Elements

装置 | 耐火陶板, 电阻丝, 调压器
Installation | Refractory ceramic, the electric heating wire,
voltage regulator
尺寸可变 | Variable Size
Ed. 2 | 2008



在耐火陶瓷上刻出各个内脏的图形，并嵌入电热丝，配合调压器，使作品在空间中产生恒定的亮度和热量。

Carving organs' pattern on the refractory ceramic, and embedding the electric heating wire in it, also coordinating with voltage regulator, then the work can produce stable amount of light and heat in space.



遗忘的段落 The Lost Piece



用两点透视的方法制作的若干个政府大楼的水泥雕塑，被固定在断裂的水泥楼板上。在空间里散落摆放着。

The cement sculpture of government buildings are created through the theory of two-point perspective, which are fixed on broken cement floor, and scattered placed in the space.

装置 | 水泥, 铁
Installation | Cement, iron
36x96x60cm
Top 27x69x21cm | Base 9x96x60cm
2013

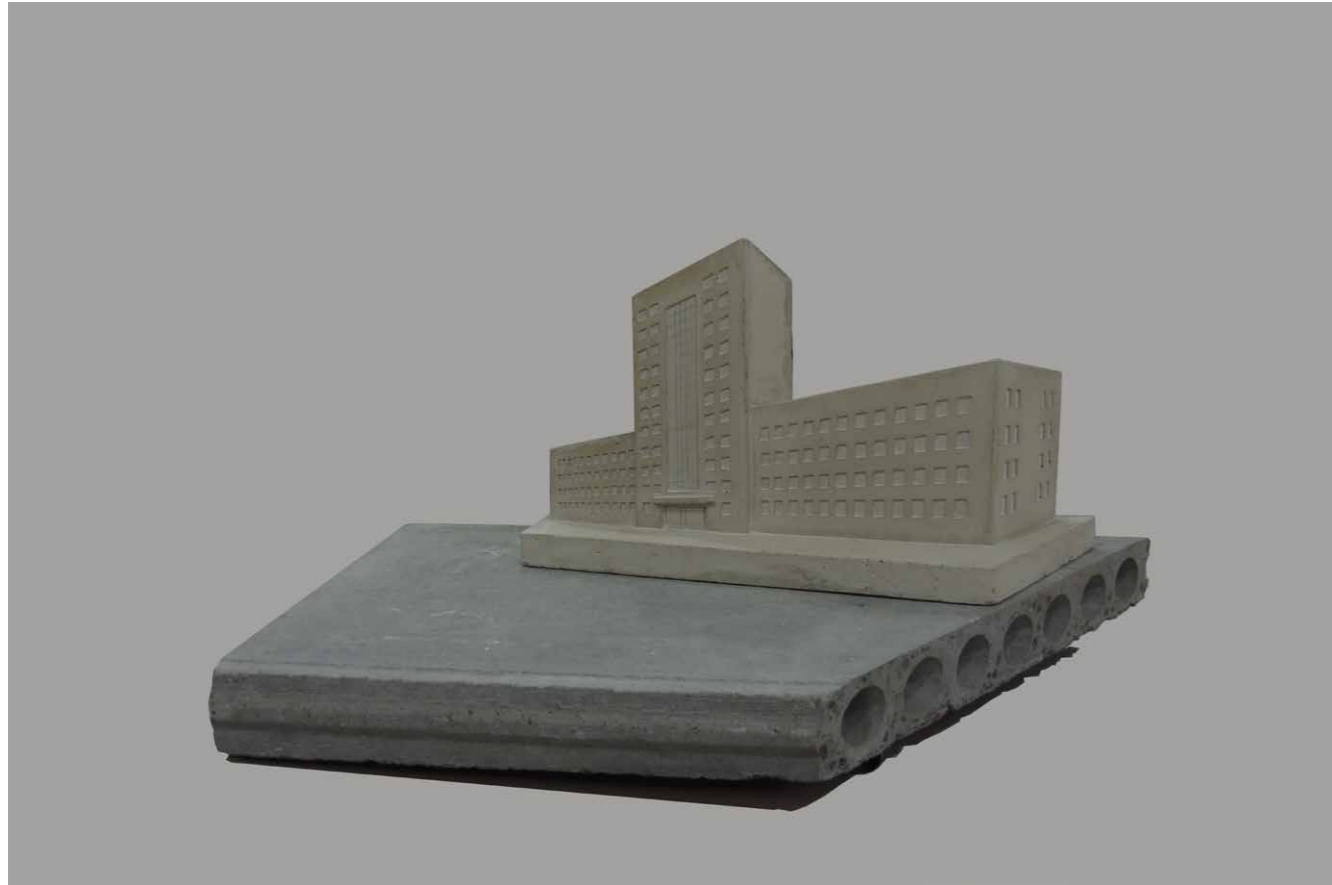


装置 | 水泥, 铁
Installation | Cement, iron
29x104x60cm
Top 20x59x33cm | Base 9x104x60cm
2013

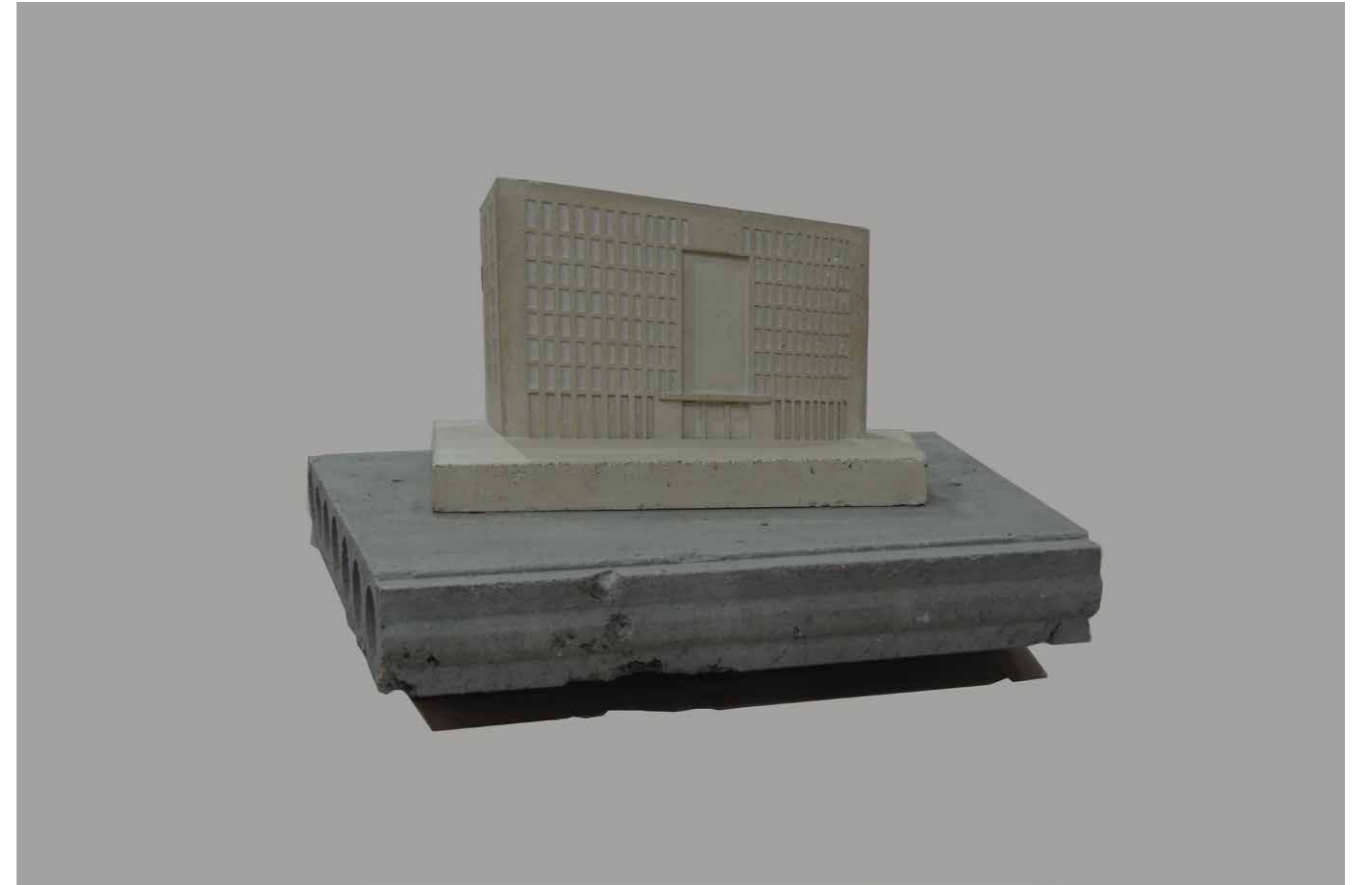


装置 | 水泥, 铁
Installation | Cement, iron
55x135x60cm
Top 46x97x36cm | Base 9x135x60cm
2013





装置 | 水泥, 铁
Installation | Cement, iron
49x101x60cm
Top 40x69x28cm | Base 9x101x60cm
2013



装置 | 水泥, 铁
Installation | Cement, iron
39x75x60cm
Top 30x49x28cm | Base 9x75x60cm
2013

陆垚

b. 1972, 工作和生活在 北京

基本资料

1972 生于江苏

教育

1998 毕业于中国美术学院雕塑系，杭州

个展

2015 陆垚个展：回声，香格纳, 北京

2013 消失于叉点, 陆磊独立项目, 站台中国, 北京

2011 陆磊：浮冰记, 其他画廊, 上海

2008 在此之前, 陆垚个展, 汉雅轩, 香港

群展

2018 今日文献展: 另一种选择, 罗马国立现代及当代艺术美术馆, 罗马, 意大利
以12月12日作为理由, 杭州

在场:青年艺术家邀请展, 中国美术学院南山校区, 杭州

2017 雕塑四十年 · 第一回展, 深圳当代艺术与城市规划馆, 深圳

诡异之物, Tabula Rasa Gallery, 798, 北京

选择自我合订本, 下册 | 侧题虚空记, 成当代艺术中心798空间, 北京

掩体 · 对白, 掩体空间, 北京

后感性：恐惧与意志, 明当代美术馆, 上海

2016 十夜, BMCA 艺术文件展, 草场地, 北京

第三届今日文献展: 另一种选择, 今日美术馆, 北京

后感性, 恐惧与意志, 北京民生现代美术馆, 北京

动态场, 香格纳, 新加坡

不确定的, 或者被搁置的....., 香格纳H空间, 上海

不确定的, 或者被搁置的....., 香格纳(M50), 上海

池中有鳄, 11 位来自香格纳画廊的艺术家- 策展人: 亚历山大 · 格林姆,

MUSEUM ART ST. URBAN AND ABBEY ST. URBAN, 卢塞恩, 瑞士

2015 文化碰撞：穿越东北亚, 香港艺术中心包氏画廊, 香港

2014 红, 上海之夜, 上海

汇聚思想 纷呈世界, 香格纳, 新加坡

2013 昊 · NOW 2013, 昊美术馆, 温州

李平虎, 李然, 陆垚: 半自动方式, 香格纳, 北京

远处, 那束光, HAFF 邀请展, 清影二号空间, 杭州

蜕变, 其他画廊, 上海

丛林II, 弥漫的形态, 站台中国, 北京

2012 证据, 新时代画廊, 北京

2012 大声展, 未来, 三里屯SOHO, 北京

2011 模糊参数, 桃浦当代艺术中心, 上海

桃浦大楼大型艺术活动, 上海

很美的地方, 其他画廊, 上海

怎么办?, 恒庐美术馆, 杭州

2010 现实主义亭, 其他画廊, 上海, 北京

丛林: 中国当代艺术生态管窥, 站台中国, 北京

2009 热身, 民生现代美术馆, 上海

黑板, 香格纳H空间, 上海

刀锋 – 重建雷峰塔, 圣之空间, 北京

2007 业余人间, 站台中国, 北京

出轨, 安徽省首届中国当代艺术展, 金色地带地下空间, 合肥

2006 第六届上海双年展, 超设计, 上海美术馆, 上海

38个个展, 龙华路2577号创意大院, 上海

显微镜 · 观, 中国当代艺术展, 澳门艺术博物馆, 澳门

黄盒子 · 青浦, 中国空间里的当代艺术, 青浦区小西门, 上海

2005 礼物 1, 当代艺术展, 杭州师范学院现代美术馆, 杭州

寓言, 当代艺术展, 杭州

第二届中国艺术三年展, 未来考古学, 南京博物院, 南京

2004 迷宫-2004 中国新媒体艺术节, 中国美术学院, 杭州

划痕, 当代中国独立影像展映, 北京; 重庆; 西安

中国独立影像年度展, 南京

“圈地”影像展, 白塔岭艺术空间, 杭州

眨眼录像节, 北京; 上海; 长沙; 杭州

格式化, 当代艺术展, 31#酒吧, 杭州

2003 关于文字, 当代艺术展, 杭州

少数服从多数, 比翼艺术中心, 上海

白塔岭, 当代艺术展, 白塔岭艺术空间, 杭州

2002 首届广州三年展——重新解读：中国实验艺术十年（1990-2000），广东美术馆, 广州

2001 非线性叙事, 新媒体艺术节, 中国美术学院, 杭州

1999 后感性, 异形与妄想, 北京

1996 现象 · 影像, 96’ 录像艺术展, 中国美术学院画廊, 杭州

项目

2018 堡垒, 单行道画廊, 北京

2017 回声, 陆垚个人项目, 诺金酒店, 北京

收藏

昊 · 美术馆, 上海

白兔, 中国当代艺术收藏, 新南威尔士, 澳大利亚

LU LEI

b. 1972, works and lives in Beijing

Basic

1972 Born in Jiangsu Province

Education

1998 Graduated from Sculpture Department of China Fine Arts College, Hang Zhou

Solo Exhibitions

2015 Lu Lei: Echo, ShanghART, Beijing

2013 Disappearing into Vanishing Point, LU Lei Independent Project, Platform China, Beijing

2011 LU Lei: Floating Ice Biography, Other Gallery, Shanghai

2008 Present, LU Lei Solo Exhibition, Hanart TZ gallery, Hong Kong

Group Exhibitions

2018 Today's Documents: BRIC-à-brac, Roma National Gallery of Modern Art, Rome, Italy

As A Reason for December 12th, Hangzhou

Presence: Young Artist Exhibition, China Academy of Art, Nanshan Campus, Hangzhou

2017 Forty Years of Sculpture · The First Term, Shenzhen Contemporary Art and Urban Planning Museum, Shenzhen

Stranger Objects, Tabula Rasa Gallery, 798, Beijing

Bound Volumes of Self-Selection, Vol.2: Side Profiled Nihilism, Chen Center for Contemporary Art 798, Beijing

Bunker · Dialogue, The Bunker, Beijing

Post-sense Sensibility-Trepidation and Will, Ming Contemporary Art Museum, Shanghai

2016 The Decameron, BMCA Documenting Art, Cao Chang Di, Beijing

The 3rd Today's Documents - BRIC-à-brac: The Jumble of Growth, Today Art Museum, Beijing

Post-sense Sensibility, Trepidation and Will, Beijing Minsheng Art Museum, Beijing

The Dynamics, ShanghART, Singapore

The Uncertain, or the Shelved..., ShanghART H-Space, Shanghai

The Uncertain, or the Shelved..., ShanghART(M50), Shanghai

The Crocodile in the Pond, 11 artists from ShanghART Gallery - Curated by Alexandra Grimmer, Museum Art St.

Urban and Abbey St. Urban, Luzern, Switzerland

2015 Familiar Otherness: Art Across Northeast Asia, Hong Kong Arts Centre Pao Galleries, Hong Kong

2014 Rouge, Shanghai Night Club, Shanghai

Collective Thoughts Divided Worlds, ShanghART, Singapore

2013 HOW NOW 2013, How Art Museum, Wenzhou

Li Pinghu, Li Ran, Lu Lei: Semi-automatic Mode, ShanghART, Beijing

The Light, HAFF Invitation Exhibition, Inna Contemporary Art Space, Hangzhou

Transformation, Other Gallery, Shanghai

Jungle II, A Thriving Morphology, Platform China, Beijing

2012 Evidence, Newage Art Gallery, Beijing

2012 Get it Louder, FUTURE, Sanlitun SOHO, Beijing

2011 Fuzzy Parameters, TOP Contemporary Art Center, Shanghai

Contemporary Art Top Events, Shanghai

Far Away Beauty Lingers, Other Gallery, Shanghai

How We To Do?, Heng Lu Art Museum, Hangzhou

2010 The Pavilion of Realism, Other Gallery, Shanghai; Beijing

Jungle: A Close-Up Focus on Chinese Contemporary Art Trends, Platform China, Beijing

2009 Warm Up, Minsheng Art Museum, Shanghai

Blackboard, ShanghART H-Space, Shanghai

BLADE – Reconstruct Leifeng Pagoda, SZ Art Center, Beijing

2007 Amateur World, Platform China, Beijing

Deviate, The 1st Anhui Chinese Contemporary Art Exhibition, Gold Zone, Hefei, Anhui

2006 6th Shanghai Biennale, Hyper Design, Shanghai Art Museum, Shanghai

Thirty-Eight Solo Exhibitions, 2577 Longhua Road Creative Garden, Shanghai

Microcosm, Chinese Contemporary Art, Macao Museum of Art (Macao Culture Centre), Macao

A Yellow Box in Qingpu, Contemporary Art and Architecture in a Chinese Space, Xiao Ximen (Minor West Gate), Qingpu Town, Shanghai

2005 Gifts 1, a Case of Contemporary Art, Modern Art Museum Of Hangzhou Normal University, Hangzhou

Fable, Contemporary Art Exhibition, Hangzhou

The Second Triennial of Chinese Art, Archaeology of the Future, Nanjing Museum, Nanjing

2004 Maze - 2004 Chinese New Media Art Festival, China Academy of Fine Arts, Hangzhou

Scarify, China Modern Independent Image Exhibition, Beijing; Chongqing; Xi'an

Chinese Independent Films Screenings 2003-2004, Nanjing

Video Exhibition, on the Hill, Baitaling Art Space, Hangzhou

Blink in Video Festival, Beijing; Shanghai; Changsha; Hangzhou

Format, Contemporary Art Exhibition, 31#Bar, Hangzhou

2003 Relate to Word, Contemporary Art Exhibition, Hangzhou

The Minority is Subordinate to the Majority, BizArt, Shanghai

White Tower Mountain (Bai Ta Ling), Contemporary Art Exhibition, Bai Ta Ling Art Space, Hangzhou

2002 The First Guangzhou Triennale - Reinterpretation: A Decade of Experimental Chinese Art (1990-2000), Guangdong Museum of Art, Guangzhou

2001 Non-Linear Narrative, The New-Media Art Festival, China Academy of Fine Arts, Hangzhou

1999 Post-Sense Sensibility, Alien Bodies and Delusion, Beijing

1996 Image and Phenomena, 96' Video Art Exhibition, Gallery of China Academy of Fine Arts, Hangzhou

Projects

2018 Ensemble, One Way Art, Beijing

2017 Echo, Lu Lei Individual Project, NUO Hotel, Beijing

Collections

How Art Museum, Shanghai

White Rabbit, Contemporary Chinese Art Collection, New South Wales, Australia

ShanghART

香格纳画廊

香格纳西岸 ShanghART Westbund

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普陀区莫干山路 50 号 16 号楼, 上海, 中国 200060
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